

INTERNAL USE ONLY

AGENDA

FINE ARTS COMMISSION

Meeting 1000 hours, 24 May 1971  
Room 6 E 60

1. Approval of chair and fabric for Executive Dining Room.
2. Approval of color chips for china for Executive Dining Room.
3. Consideration of sample costumers.
4. Consideration of "Conference Room in Use" signs.
5. Consideration of FAC charter (documents attached).
6. Proposal to return sculpture "Big Jack" and figure of man that used to be in front of South Cafeteria.
7. Exhibits (see attached papers).
8. Other Business.

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**FINE ARTS COMMISSION  
of the  
CENTRAL INTELLIGENCE AGENCY**

1. The Fine Arts Commission was established in 1963. Its purpose is to advise the Executive Director on esthetic matters related to the interior of Agency buildings.
2. The Commission is concerned particularly with the visual aspects of public areas in Headquarters Building, for example, the display of art or proposed changes in furnishings or color schemes. The Commission acts as the coordination point for ideas or concerns about the appearance of Headquarters Building and may recommend courses of action relating to the enrichment of the work environment. The Commission also is available to Agency components in Headquarters or other buildings for consultation on similar matters in their own areas.
3. The members of the Commission are appointed by the Executive Director from Agency personnel and serve in addition to their other duties. Appointment is on the basis of qualifications, and not on the basis of organizational representation. A representative of the DDS is an ex-officio member for Commission activities which affect the physical plant.

~~CONFIDENTIAL~~

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11 May 1971/DRAFT

MEMORANDUM FOR: Deputy Director for Support  
Chairman, Fine Arts Commission

SUBJECT:

In connection with the reissuance of the Agency notice on the functions and membership of the Fine Arts Commission of CIA, I would like to list below basic considerations which should be followed by the Deputy Director for Support and the Fine Arts Commission in matters relating to the FAC mission:

1. The Executive Director some years ago made a decision on the basic interior paint design of the building. This design should be adhered to. Proposals for exceptions should be the subject of consideration by the Fine Arts Commission and its recommendation to the Executive Director. Wherein the FAC view is not agreed to by DD/S or some requesting component, the Executive Director will decide.

2. Offices and public spaces shall be furnished from equipment provided in the Federal catalog. Any exceptions shall be subject to consideration of the FAC and its recommendation to the Executive Director.

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3. Any basic change in the present furnishings in public areas shall be subject to the consideration of the FAC which will submit its recommendation to the Executive Director.

4. In those cases where the FAC has been invited to advise an Agency component with regard to the treatment of its space which involves an expenditure of funds, the component shall in the prescribed manner submit its request to LSD. LSD will have the responsibility of informing the component whether its requirement can be satisfied through LSD funds or must come from the component's funds. It is LSD's responsibility to refer to the Executive Director any major disagreement for his decision. In any event, the approved acquisition of furnishings or adjustments in space will be subject to LSD's scheduling within its established priorities.

As of July 1st the Agency's Environmental Consultant shall be subject to the supervision and direction of the Chairman of the Fine Arts Commission who will be accorded an annual budget for such consultation. Detailed planning to satisfy the need of some component element of the Agency will be paid for by that component provided that the Executive Director approves. His consideration of that question will include a recommendation from the Chairman of the FAC.

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Approved For Release 2002/05/09 : CIA-RDP87-01130R000100010003-6

Approved For Release 2002/05/09 : CIA-RDP87-01130R000100010003-6



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*Pl. address*



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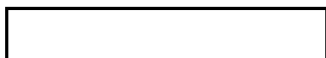
NATIONAL GALLERY OF ART  
WASHINGTON, D. C. 20565

Cable Address: NATGAL

Telephone: (202) 737-4215

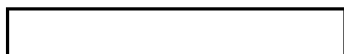
27 April 1971

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C.I.A. Art Commission  
6 E 60  
C.I.A. Headquarters  
Langley, Virginia

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I'm enclosing some information on the activities of our Extension Service. I understand that it is through this service that exhibits from the Index of American Design are circulated, and I believe that these are sometimes made up specially.

In any case, I'm sure that the manager of the service, Mr. Tim Radford, would be glad to help in any way he can. He can be reached by phone here at the Gallery (737-4215, ext. 291).

Yours sincerely,

*David W. Scott*  
David W. Scott  
Consultant

# TRAVELING EXHIBITIONS

Approved For Release 2002/05/09 : CIA-RDP87-01130R000100010003-6

The pictures, listed below, are reproductions of outstanding paintings in the National Gallery of Art, Washington, D.C. Each is framed, ready for hanging, and accompanied by a descriptive label. They are grouped into exhibits which are suitable for display in schools, colleges, libraries, and clubs, and may be kept for one month.

The exhibitions are lent free of charge. Borrowers are required to pay shipping costs from the Gallery and the return shipping charges, or they may be asked to forward the exhibit, collect, to the next borrower. Check with a local motor freight office for an estimate for the least expensive rates. The exhibits weigh 100-150 pounds unless otherwise indicated. They are valued at \$200.

## 1. TEN PORTRAITS

Botticelli	Portrait of a Youth	16" x 12"
Roberti	Giovanni II and Ginevra Bentivoglio	17" x 11"
Van der Weyden	Portrait of a Lady	14" x 10"
Bellini	Portrait of a Condottiere	20" x 14"
Holbein	Edward VI as a Child	22" x 17"
Boucher	Madame Bergeret	30" x 22"
Romney	Mrs. Davenport	20" x 16"
Goya	Señora Sabasa Garcia	20" x 16"
Renoir	A Girl with a Watering Can	30" x 22"
Van Gogh	La Mousmé	20" x 17"

These examples illustrate several distinct kinds of portraiture: the objective type, the elegant, courtly style, the portrait suggestive of character, and that which conveys the artist's own feeling. Labels for each picture point up artistic quality and cultural background.

## 2. TEN LANDSCAPES

Duccio	The Calling of the Apostles	16" x 17"
David	The Rest on the Flight into Egypt	18" x 18"
Giorgione	The Adoration of the Shepherds	24" x 30"
Rembrandt	The Mill	25" x 30"
Turner	Venice: Dogana and San Giorgio Maggiore	22" x 30"
Constable	Wivenhoe Park, Essex	20" x 36"
Homer	Breezing Up	19" x 31"
Monet	Banks of the Seine, Vétheuil	22" x 30"
Cézanne	Landscape in Provence	19" x 23"
Rousseau	The Equatorial Jungle	26" x 23"

Ranging from the late Middle Ages to the present century, these pictures supply a brief history of landscape painting.

## 3. TEN STILL LIVES

Memling	Madonna and Child with Angels	20" x 16"
Caravaggio	Still Life	16" x 23"
Steen	The Dancing Couple	21" x 30"
De Heem	Vase of Flowers	22" x 18"
Chardin	The Kitchen Maid	22" x 18"
Harnett	My Gems	23" x 17"
Cézanne	Vase of Flowers	20" x 16"
Picasso	Still Life	18" x 24"
Braque	Still Life: The Table	17" x 28"
Deraïn	Flowers in a Vase	23" x 29"

Some figure compositions with still-life details are included to show how the theme of still life developed between the late Middle Ages and the present day. Accompanying labels describe and compare the pictures.

## 4. FIGURE COMPOSITIONS

Botticelli	The Adoration of the Magi	19" x 28"
Raphael	St. George and the Dragon	13" x 10"
El Greco	Laocoön	17" x 21"
Poussin	Holy Family on the Steps	19" x 28"
Tiepolo	Apollo Pursuing Daphne	23" x 30"
Lancret	The Picnic after the Hunt	23" x 29"
Corot	The Artist's Studio	23" x 15"
Eakins	The Biglen Brothers Racing	16" x 23"
Manet	Gare Saint-Lazare	18" x 22"
Cassatt	The Boating Party	17" x 23"
Toulouse-Lautrec	Quadrille at the Moulin Rouge	23" x 16"
Picasso	The Lovers	23" x 17"

Twelve pictures, ranging from the Renaissance to our own century, show the major stylistic changes in Western art. The figure composition, calling for great versatility, has always been considered the artist's greatest challenge and achievement.

## 5. DUTCH PAINTINGS OF THE 17TH CENTURY

Cuyp	The Maas at Dordrecht	21" x 31"
De Hooch	A Dutch Courtyard	19" x 17"
Hals	Portrait of an Officer	22" x 18"
Hobbema	Village Near a Pool	17" x 22"
Maes	An Old Woman Dozing Over a Book	22" x 18"
Rembrandt	The Descent from the Cross	28" x 22"
Rembrandt	Portrait of a Lady with an Ostrich-Feather Fan	22" x 18"
Ruisdael	Forest Scene	17" x 21"
Ter Borch	The Suitor's Visit	18" x 17"
Vermeer	A Woman Weighing Gold	16" x 15"

New forms of painting were pioneered in Holland while her independence was being won in the seventeenth century. The portrait took on democratic overtones in contrast to the former courtly style; landscape and genre scenes found wide favor, and religious pictures assumed a new dimension of personal feeling.

AVAILABLE AFTER JUNE 1971

## 6. PAINTINGS FROM THE AGE OF EMERGENCE: THE 18TH CENTURY

Approved For Release 2002/05/09 : CIA-RDP87-01130R000100010003-6

Canaletto	The Square of St. Mark's	27" x 36"
Chardin	The Attentive Nurse	22" x 17"
Fragonard	A Young Girl Reading	26" x 20"
Guardi	View on the Cannaregio, Venice	16" x 25"
Nattier	Mme. de Caumartin as Hebe	28" x 22"
Raeburn	Miss Eleanor Urquhart	19" x 16"
Reynolds	Lady Elizabeth Dalmé	31" x 19"
Robert	The Old Bridge	17" x 23"
Romney	Miss Willoughby	13" x 10"
Savage	The Washington Family	21" x 28"
Stuart	Mrs. Richard Yates	22" x 18"
Sully	Lady with a Harp: Eliza Ridgely	22" x 15"

In the eighteenth century, new sparkling hues replaced the somber tones that had dominated so much work by previous masters. Man examined his fellow beings with a new subtlety in portraits that excelled all previous work in delicacy, and a new harmony was found in picturesque landscapes to link man and nature.

## 7. ROMANTIC AND REALISTIC PAINTINGS: 19TH CENTURY

American	The Sargent Family	17" x 22"
Boudin	The Return of the Terre-Neuvier	17" x 23"
Constable	A View of Salisbury Cathedral	17" x 22"
Corot	Ville d'Avray	17" x 23"
David	Napoleon in His Study	28" x 17"
Fantin-Latour	Portrait of Sonia	22" x 16"
Goya	Victor Guey	22" x 17"
Inness	The Lackawanna Valley	16" x 23"
Monet	Venice, Palazzo da Mula	17" x 23"
Renoir	A Girl with a Basket of Fish	32" x 10"
Renoir	A Girl with a Basket of Oranges	32" x 10"
Renoir	Madame Henriot	23" x 17"
Sisley	The Banks of the Oise	16" x 19"

The pictures illustrate the turn of taste from sober Neo-classicism to the emotionally appealing world of the Romantics. The Realists, who reflect a growing scientific objectivity, and the Impressionists who followed them are included.

## 8. BACKGROUNDS OF MODERN PAINTING

Fantin-Latour	Still Life	22" x 27"
Whistler	Symphony in White No. 1	12" x 24"
Bellows	Both Members of This Club	17" x 24"
Renoir	Oarsmen at Chatou	29" x 35"
Cézanne	House of Père Lacroix	24" x 20"
Gauguin	Fatata te Miti	23" x 31"
Matisse	Still Life: Apples on Pink Tablecloth	23" x 28"
Derain	The Old Bridge	25" x 31"
Modigliani	Gypsy Woman with Baby	24" x 15"
Lurçat	The Big Cloud	16" x 24"
Braque	Still Life: Le Jour	22" x 28"
Picasso	Family of Saltimbanques	24" x 26"

Twelve pictures illustrate important trends in painting during the last hundred years: Realism, Impressionism, Expressionism, and the more abstract approaches of the present day.

## 9. PAINTING TECHNIQUES

Five panels, ready for hanging illustrate fresco, tempera, and three oil techniques. Each panel (24" x 32") presents:

- A color reproduction of a National Gallery picture.
  - A detail of the picture, painted to demonstrate the sort of ground, drawing, application of pigments, etc.
  - A description of the painter's procedure.
- Weights, crated, range between 100-200 pounds.

## 10. THE CLASSROOM EXHIBIT

Thirty reproductions chosen by teachers for use in grades 2 through 6. Color prints of the paintings are mounted on gray cardboard (16" x 20") ready for hanging in the classroom. Each work is accompanied by extensive text to give the teacher information on the artist, subject, technique, and style. The approximate weight, crated, is 25 pounds.

## 11. MASTERS OF RELIGIOUS ART

Duccio	The Calling of the Apostles Peter and Andrew	16" x 17"
Botticelli	The Adoration of the Magi	19" x 28"
Bellini	Madonna and Child in a Landscape	24" x 19"
Raphael	The Alba Madonna	24" diameter
David	The Rest on the Flight into Egypt	18" x 18"
Giorgione	The Adoration of the Shepherds	24" x 30"
Tintoretto	Christ at the Sea of Galilee	21" x 31"
El Greco	The Virgin with Saint Inés and Saint Tecla	24" x 13"
El Greco	Saint Martin and the Beggar	24" x 13"
Poussin	Holy Family on the Steps	19" x 28"
Rembrandt	The Descent from the Cross	28" x 22"
Tiepolo	Madonna of the Goldfinch	20" x 16"

The evolution of Christian art and some of its rich symbolism is discussed on the labels accompanying these twelve pictures.

## 12. GREAT RELIGIOUS PAINTINGS

Byzantine	Enthroned Madonna and Child	28" x 17"
XIII Century		
Poussin	The Assumption of the Virgin	26" x 19"
Van Eyck	Annunciation	26" x 17"
Memling	Madonna and Child with Angels	20" x 16"
Perugino	The Crucifixion with the Virgin and Saint John	24" x 13"
Raphael	The Niccolini-Cowper Madonna	24" x 17"
Raphael	The Small Cowper Madonna	21" x 16"
Grünwald	The Small Crucifixion	24" x 18"
Feti	The Veil of Veronica	24" x 20"
Rembrandt	The Apostle Paul	26" x 20"
Blake	The Last Supper	13" x 19"
Dali	The Sacrament of the Last Supper	19" x 30"

The changing styles of Christian art are illustrated: the grandly austere styles of the Middle Ages give way before the growing humanism of the Renaissance and Baroque eras. Two highly individualistic works bring the selection down to the present century.



## ADDITIONAL TRAVELING EXHIBITS

Available from the EXTENSION SERVICE, National Gallery of Art,  
Washington, D.C. 20565

### 1. OLD MASTERS FROM THE NATIONAL GALLERY OF ART

Holbein	Edward VI as Prince of Wales	22"x17"
Giorgione	Adoration of the Shepherds	24"x30"
Rembrandt	The Mill	25"x30"
Vermeer	A Woman Weighing Gold	16"x15"
De Hooch	A Dutch Courtyard	19"x17"
Gentileschi	The Lute Player	26"x24"
Canaletto	Venice, the Quay of the Piazzetta	27"x36"
Fragonard	A Young Girl Reading	26"x20"
Robert	The Old Bridge	27"x36"
Constable	Wivenhoe Park, Essex	19"x36"

### 2. RECENT FRENCH PAINTINGS IN THE NATIONAL GALLERY OF ART

Manet	Gare Saint-Lazare	23"x28"
Monet	Banks of the Seine, Vétheuil	22"x30"
Cézanne	Landscape in Provence	19"x23"
Renoir	Oarsman at Chatou	29"x35"
Van Gogh	La Mousmé	20"x16"
Rousseau	The Equatorial Jungle	26"x24"
Gauguin	Fatata te Miti	22"x31"
Matisse	Still Life: Apples on a Pink Tablecloth	23"x28"
Braque	Still Life: Le Jour	22"x28"
Picasso	Family of Saltimbanques	24"x26"

### 3. FAVORITE AMERICAN PAINTINGS

Savage	The Washington Family	21"x28"
Trumbull	Alexander Hamilton	18"x14"
Stuart	Mrs. Richard Yates	22"x18"
Sully	Lady with a Harp: Eliza Ridgely	22"x15"
Inness	The Lackawanna Valley	24"x36"
Eakins	The Biglenn Brothers Racing	16"x23"
Bauman	U.S. Mail Boat	20"x26"
Cassatt	The Boating Party	17"x23"
Harnett	My Gems	23"x17"
Healy	Abraham Lincoln	28"x20"
Homer	Breezing Up	19"x31"
Whistler	Symphony in White, No. 1	24"x12"

The Extension Service is pleased to announce a new traveling exhibit, **THE CREATIVE PAST: ART OF AFRICA**, based on a major survey of African sculpture held at the National Gallery of Art and selected by William Fagg, Keeper of Ethnography, British Museum. Included in the exhibit are some 50 outstanding photographs of objects from Africa, European, and American collections and museums, with explanatory text. These magnificent objects are arranged to give historical perspective to the development of African art from 300 B.C. to the early 20th century.

The exhibit is a specially designed series of 18 free-standing 40" x 36" panels which are easily assembled in clusters of three for display in classrooms, hallways, lounges, or any appropriate viewing area. The complete exhibit requires a floor space of 8 feet by 15 feet. The assembled panels are 6'2" high, but may be adjusted to a height of 5'4" for use with younger audiences. The exhibit is shipped in two shipping cases with a total weight of approximately 250 lbs.

The exhibit may be borrowed free of charge for a period of three weeks. The borrower is required to pay the shipping costs from the Gallery and the RETURN shipping charges. Whenever possible, exhibits are booked in circuit, and the borrower will be asked to forward the exhibit, collect, to the next borrower. To order an exhibit, fill out the attached order form and send it to EXHIBITS, EXTENSION SERVICE, NATIONAL GALLERY OF ART, WASHINGTON, D. C. 20565.

While thousands visit the National Gallery of Art every week, many more thousands across the country do not have that opportunity. The Gallery's Extension Service has been created to help fill that gap by making available a wide range of color slide lectures, films, and traveling exhibits. Any school, university, library, museum or community art group may share these resources free of charge by arranging a loan through the Extension Service and its curator. For full information about these services, write: EXTENSION SERVICE, NATIONAL GALLERY OF ART, WASHINGTON, D. C. 20565.

If you want to borrow this exhibit fill out the order form and send to:  
EXHIBITS, EXTENSION SERVICE  
NATIONAL GALLERY OF ART  
WASHINGTON, D. C. 20565

Please reserve **THE CREATIVE PAST: ART OF AFRICA** for \_\_\_\_\_

My interest is \_\_\_\_\_ or \_\_\_\_\_  
1st choice \_\_\_\_\_ 2nd choice \_\_\_\_\_  
Name \_\_\_\_\_  
Organization \_\_\_\_\_  
Telephone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_



NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

May 10, 1971

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[Redacted]  
Chairman, Fine Arts Commission  
Central Intelligence Agency  
Washington, D. C. 20505

[Redacted]  
This morning I discussed your exhibition needs with our Director, Joshua Taylor. As you know, we have in the past organized special exhibitions for the Central Intelligence Agency and other governmental agencies, but right now costs and lack of personnel have caused us to greatly reduce this program.

We do nevertheless have a Children's Art Show organized by our Education Department that I find most exciting, and it would be available sometime in June. Please call Darrel Sewell, Curator of the Department, at 381-6305, about the details. The show, I feel, is flexible enough for most any space.

In the past you have printed for us a small brochure about our exhibitions, and it would I think be appropriate to renew this idea. The brochures might tell something about the National Collection, the Education Department and the Children's Art Show. I know that both Dr. Taylor and Mr. Sewell would like to include such a brochure with the exhibition.

It may be that following this exhibition, the Education Department can assist you from time to time with other exhibitions; at least I hope so.

With all good wishes for your Fine Arts Commission's continued success,

Sincerely yours,

Donald R. McClelland  
Coordinator of Special Projects

7/S&T# 1262-71

INTERNAL USE ONLY

23 April 1971

MEMORANDUM FOR: Chairman, Fine Arts Commission

SUBJECT : Availability of Additional Paintings  
from the Melzac Collection

1. Vincent Melzac told me on 22 April that he has several very large fine Louis paintings which he would be willing to lend to the Agency. I told him I would refer the matter to the Commission.

2. I took the occasion to ask him if he was satisfied with the arrangements that we had been working under. His reply was affirmative. He added he would very much like to come out again and see the paintings in place. I readily agreed to this.

3. I believe it would be an appropriate gesture if we could show our appreciation to Mr. Melzac for what is already an extended free loan of a good number of valuable and notable paintings--in fact, the key decor of our main hallways on the first floor. At one time in the past we had considered having the Director take a few minutes to thank Melzac personally. I am not certain whether we received the Director's acquiescence in this, but am inclined to think we did at the time we made our formal proposal to Red White to put up Melzac's paintings in the corridors. I think the Commission might well have lunch with him and if, in addition, we can have the Director thank him, that would be, in my view, a dignified and appropriate recognition for the gesture Melzac is making. STATINTL

Orig - C/FAC ✓

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